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APRIL 10, 1937 ✦ INDEPENDENTS' DAY  
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SHOWS ✦ ISLAMIC ART IN CALIFORNIA



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THE ART NEWS, 136 EAST 57th STREET, NEW YORK



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American Academy of Art and Letters, 633 West 155th St. *Sculpture by Anna Hyatt Huntington*, to May 1.  
American Fine Arts Society, 215 W. 57th St. *Annual Exhibition by the National Academy of Design*, to April 13.  
American Women's Association, 353 W. 57th St. *Paintings by Georgia O'Keeffe* to April 16.  
Architectural League, 115 E. 40th St. *Decorations by Vicken Totten*, to April 17.  
Art Students' League, 215 W. 57th St. *Paintings by Rico Le Brun*, April 13-24.  
Brooklyn Museum, Eastern Parkway. *African Art from the Collection of Frank Crowninshield*, to April 26.  
Columbia University, Avery Library. *French Architectural Books*, to April 30.  
Metropolitan Museum of Art, Fifth Ave. at 82nd St. *Sporting Prints and Paintings*, to April 26; *Contemporary American Silver Work*, April 11-June 1.  
Pierpont Morgan Library, 29 E. 36th St. *Bookbindings by Marguerite Duprez Labey*, to May 8.  
Municipal Art Galleries, 62 W. 53rd St. *Paintings by Four Groups of Resident New York Artists*, to April 25.  
Museum of the City of New York, Fifth Ave. at 103rd St. *New York at the Turn of the Century*, to May 1; *Fathers and Sons of the New York Stage*, to September 1.  
Museum of Modern Art, W. 53rd St. *Photography 1830-1937*, to April 18.  
National Arts Club, 119 E. 19th St. *Exhibitions by Neighboring Art Organizations*, to April 28.  
New York Academy of Medicine, Fifth Ave. at 103rd St. *Annual Exhibition of the New York Physicians' Artist Club*, to April 17.  
New York Public Library, Fifth Ave. at 42nd St., Room 321. *A Century of Prints*, to Nov. 1.  
Society of Independent Artists, Grand Central Palace. *Annual Exhibition of Painting and Sculpture*, to April 21.  
Whitney Museum of American Art, 10 W. 8th St. *Paintings and Prints by Cleveland Artists*, to April 17.

**SPECIAL EXHIBITIONS**

A. C. A. Gallery, 52 W. 8th St. *Paintings by Harry Gottlieb*, to April 18.  
Arthur Ackermann & Son, 50 E. 57th St. *Sheraton Sideboards*, to April 17.  
American Indian Art Gallery, 120 E. 57th St. *Indian Watercolors*, to April 30.  
An American Place, 509 Madison Ave. *Paintings by Arthur G. Dove*, to April 15.  
Argent Galleries, 42 W. 57th St. *Paintings by Dorcas Kiniry and Edna Way; Sculpture by John Rood*, April 12-24.  
Artists' Gallery, 33 W. 8th St. *Paintings by Hans Hofman*, April 13-30.

(Continued on page 26)

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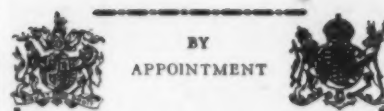
VOLUME XXXV

NUMBER 28

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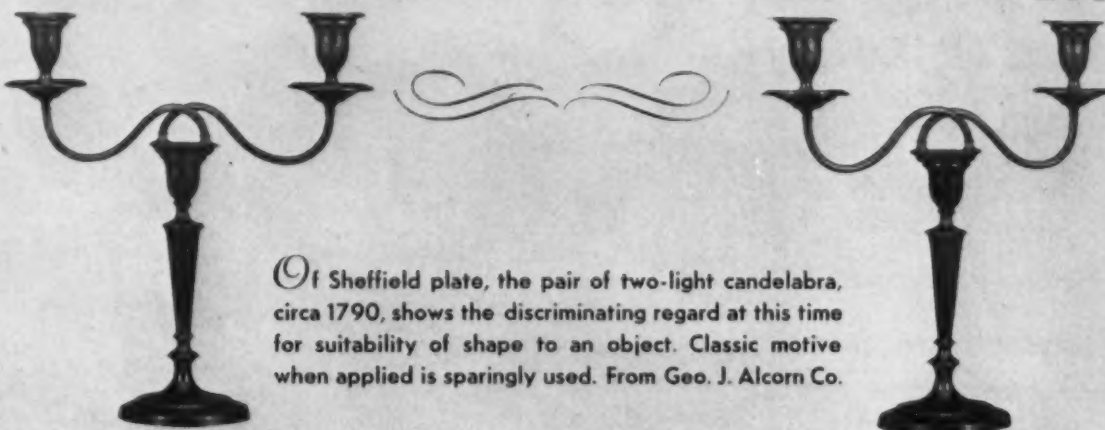
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## THE FORUM OF DECORATIVE ARTS

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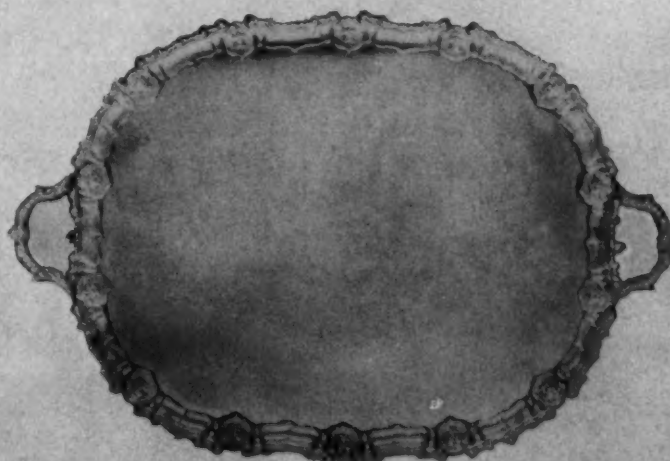
Of Sheffield plate, the pair of two-light candelabra, circa 1790, shows the discriminating regard at this time for suitability of shape to an object. Classic motive when applied is sparingly used. From Geo. J. Alcorn Co.



From Mallett & Son, London, comes the porringer and cover with its hallmark, London, 1657. Domestic silver of the period is rare today, for the silversmith's trade then was almost at a standstill, owing to the Puritan influence of Cromwell.



Paul Storr executed this cake basket in London in the year 1811. Fluted gadroon, leaf and shell motives follow the prevailing fashions in the architecture of the period. From Walter H. Willson Ltd., London.



The silver tray from Ralph Hyman is Chippendale in design. It has a molded edge and generally is raised on feet, the center being plain except for an engraved escutcheon. Rounded corners relieve the otherwise austere rectangularity.



# THE FORUM OF DECORATIVE ARTS

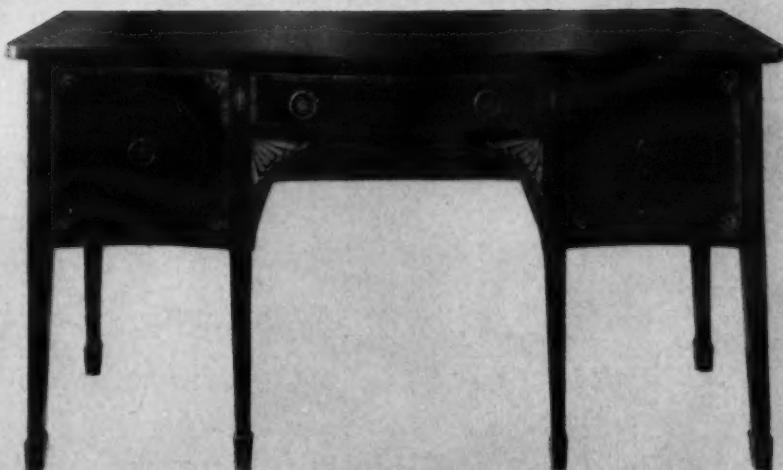
## SHERATON SIDEBOARDS

The sideboard from the St. James Galleries is distinguished by Sheraton's favorite shape, convex in the middle of the piece, with short rectangles on either side of the curve. It was executed circa 1780.



The half circle Sheraton sideboard from Edwards and Sons, London, is of mahogany. At the extreme ends are cupboards, and inside are deep drawers forming cellar-ettes, with a wedge shaped drawer in the middle.

Inlay decorates the Sheraton sideboard from Lenygon and Morant. The tapering legs terminate in spade feet, and the characteristic convex feeling animates the piece throughout, though the curve is unusually slight for this designer.



From the Ackermann Galleries comes this perfectly proportioned Sheraton sideboard. Its slightly convex center portion is balanced by the concave movement of the cupboards which flank it. A superb grain and elegance of decoration make it an outstanding example.

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#### A MATHIEU LE NAIN FOR MINNEAPOLIS: THE IMPORTANT "TRAVELERS AT AN INN"

*Another manifestation of the new wide interest in the "Painters of Reality" and especially in the Brothers LeNain, following the recent exhibitions in Paris and New York, is seen in the acquisition by the Minneapolis Museum of this masterpiece by the youngest of the three brothers. The first purchase out of the fund established by the late John R. Van Derlip, the Travelers at an Inn, measuring 48 by 66 inches, comes from the London collection of Sir Robert Witt, who in 1910 instigated modern appreciation of the LeNains by organizing an exhibition of their pictures at the Burlington Fine Arts Club. Also published by Fierens in Les LeNain, this work of Mathieu illustrates fully the painter's ability to imply and interrelate the dramatic content of a series of situations by concentration upon the realistic values of each moment; this is seen in the superb tactile rendition, unified by a single compositional device like the table in this picture.*



# THE ART NEWS

APRIL 10, 1937

## The Art of Islam in California

By Mehmet Aga-Oglu

AT THE present time Islamic art is one of the least considered if not practically neglected chapters in art history. Its study is not fully appreciated by many college art departments while museums, with few exceptions, do not have a systematic collection of its monuments. Consequently the general public still considers the art of the Islamic countries of minor significance in comparison with the arts of Western Europe or Eastern Asia. Never-

kind ever held in the western part of this country and it is hoped that it will create a true understanding of one of the most profound artistic achievements in the cultural history of the old world. Thus the principal motive in presenting this exhibition is educational rather than for scholarly research. Assembled from eighteen public and twenty-nine private collections of this country and Europe the exhibition represents all branches of Islamic decorative



LENT BY MR. M. R. WEISMAN, SAN FRANCISCO

CALLIGRAPHIC PERSIAN MINIATURE OF THE XVII CENTURY

theless, during the last decade there has been an increasing effort on the part of various public and private institutions to introduce Islamic art to wider circles by offering exhibitions and lectures and even by establishing academic courses in some universities. From this point of view the exhibition held at the M. H. de Young Memorial Museum is one of the most remarkable events in the series of exhibitions presented to the people of San Francisco by its director, Dr. Walter Heil. Moreover the exhibition is the first of its



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"SEATED YOUTH WITH FALCON," PERSIAN XVII CENTURY

art covering a period of approximately one thousand years. Here is not the place to enumerate all the important objects loaned to the exhibition, numbering more than the two hundred and sixty-seven which are listed in the catalogue. Mention must be made, however, of some unusual examples which are practically unknown to students of Islamic art as well as those famous objects from well known collections.

Among the exhibited specimens of book art of special interest

is a manuscript of the famous history of Chingiz Khan by the Persian author al-Djuwaini from the collection of Mr. H. Fleishhacker of San Francisco. This MS. was copied in the year 1431 A.D. for the library of the greatest bibliophile of the Islamic orient, the Timurid Prince Bay-songhor Mirza, and is not only a masterpiece of calligraphy but also a remarkable monument of book illumination. Its ex-libris medallion and chapter heads are executed in the brilliant style of the period. Another completely unknown MS. of the Timurid period, most certainly copied in the court academy of Herat for the royal collection of Shah Rukh or his son, the above mentioned prince, is the *Koran* loaned by the Detroit Institute of Arts. It is written on various colors of heavy Chinese paper stippled in gold. One of the pages is decorated with a gilded drawing of a land-



LENT BY THE METROPOLITAN MUSEUM OF ART, NEW YORK CITY  
EGYPTO-ARABIC WOODEN DOOR PANEL, OF THE XI CENTURY

scape undoubtedly by a Chinese artist. The two title pages, many chapter heads and the marginal vignettes are adorned with luxurious illuminations in enamel-like colors of blue, gold, green and other pigments. Finally, in this section are included two well-known illustrated MSS: one of Sadi's *Bustan* illustrated in the year 1514 A.D. loaned by the Metropolitan Museum of Art; the other, from the Pennsylvania Museum, of Nizami's *Khamza* copied in Shiraz in the years 1584 A.D. and containing many miniatures.

Islamic miniature painting is represented by a group of seventy pages among which are Arabic examples from the famous MS. of the *Materia Medica* dated 1222 A.D., and from two MSS. of the *Treatise on Automata* by al-Djazari dated 1316 A.D. and 1354.

The Persian schools of book painting are displayed by several masterpieces belonging to a period from the early fourteenth to the late seventeenth century. It is universally recognized that one of the greatest monuments of the Persian Tabriz school is the ill-fated MS. of the so-called Demotte *Shah-Name* several pages of which are exhibited. Included among them are the pages depicting Faramurz leading the Persians into the land of Kabul from the collection of the Louvre and the scene of Bahram Gur in a peasant's house, loaned by McGill University in Montreal. To mention



LENT BY THE DETROIT INSTITUTE OF ARTS  
SYRIAN GLASS BOTTLE OF THE XIV CENTURY

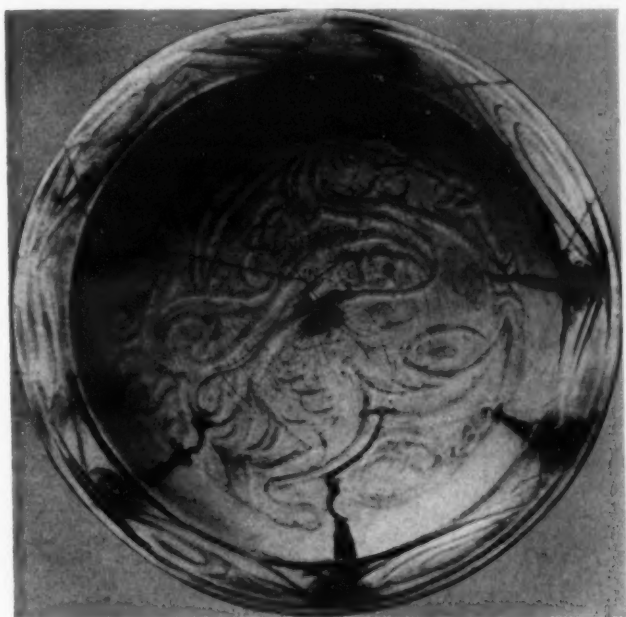
only a few of the many examples from the fifteenth and sixteenth centuries, firstly, is the well-known page from a MS. of the *Shah-Name* showing Rustam sleeping in a forest and secondly, the double page miniature from a Nizama MS. both in possession of K. Minassian. Attention should be called to a group of sixteenth and seventeenth century drawings which must be placed among the masterpieces of Persian painting because of the delicacy and refinement of linear composition.



LENT BY THE ART INSTITUTE OF CHICAGO  
POTTERY BOWL, GRAFFITO DESIGN, X-XI CENTURY



The art of pottery making in the Islamic countries is equally well represented. Beginning with a ninth century Samarra (Mesopotamia) ware and ending with a Turkish piece of the eighteenth century the exhibition displays nearly all periods and techniques of Islamic pottery production including many famous pieces which were shown in such outstanding exhibitions as the *Ausstellung Muhammedanischer Kunst* in Munich, 1910, the International Exhibition of Persian Art in London, 1931, and the Loan Exhibition of Ceramic Art at the Metropolitan Museum in New York, 1931. Among some of the less known examples are a fine Persian piece of the tenth to the eleventh century with an incised decoration of a bird, loaned from the collection of Mr. Eustache de Lorey, Paris; a magnificent large turquoise blue glazed plate decorated with two addorsed birds in incised technique, belonging to the William Rockhill Nelson Gallery in Kansas City; and a unique plate of Rhages Minai ware with an historical scene as its decoration, in the possession of D. Kelekian. The most prized pottery object, however, is



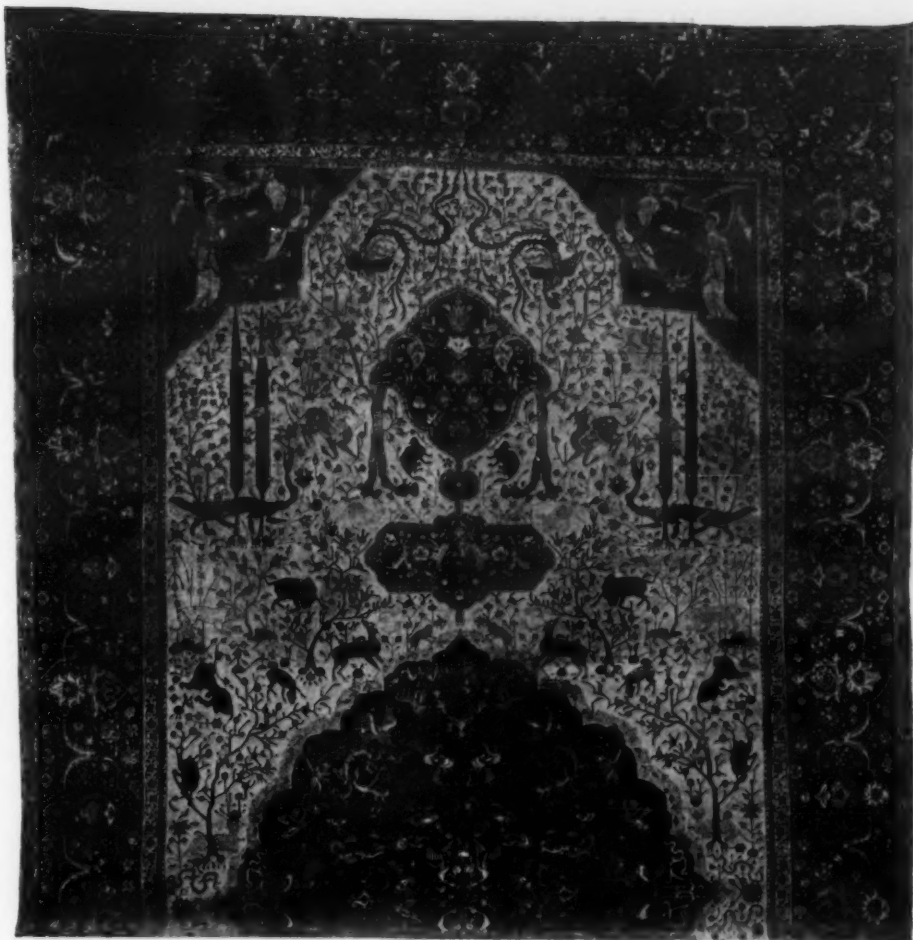
LENT BY M. EUSTACHE DE LOREY, PARIS  
GLAZED POTTERY PLATE, PERSIAN, XII CENTURY

a turquoise blue glazed lion about two feet high loaned by H. Kevorkian. This lion, with its strong abstract features, constitutes the style of Seldjuk Persia of the twelfth and thirteenth centuries. Several pieces of enamelled Syrian glass, some with historical inscriptions, are included in the exhibition so that the visitor has the opportunity to admire this important craft of Islamic artistic culture unparalleled either in the East or West.

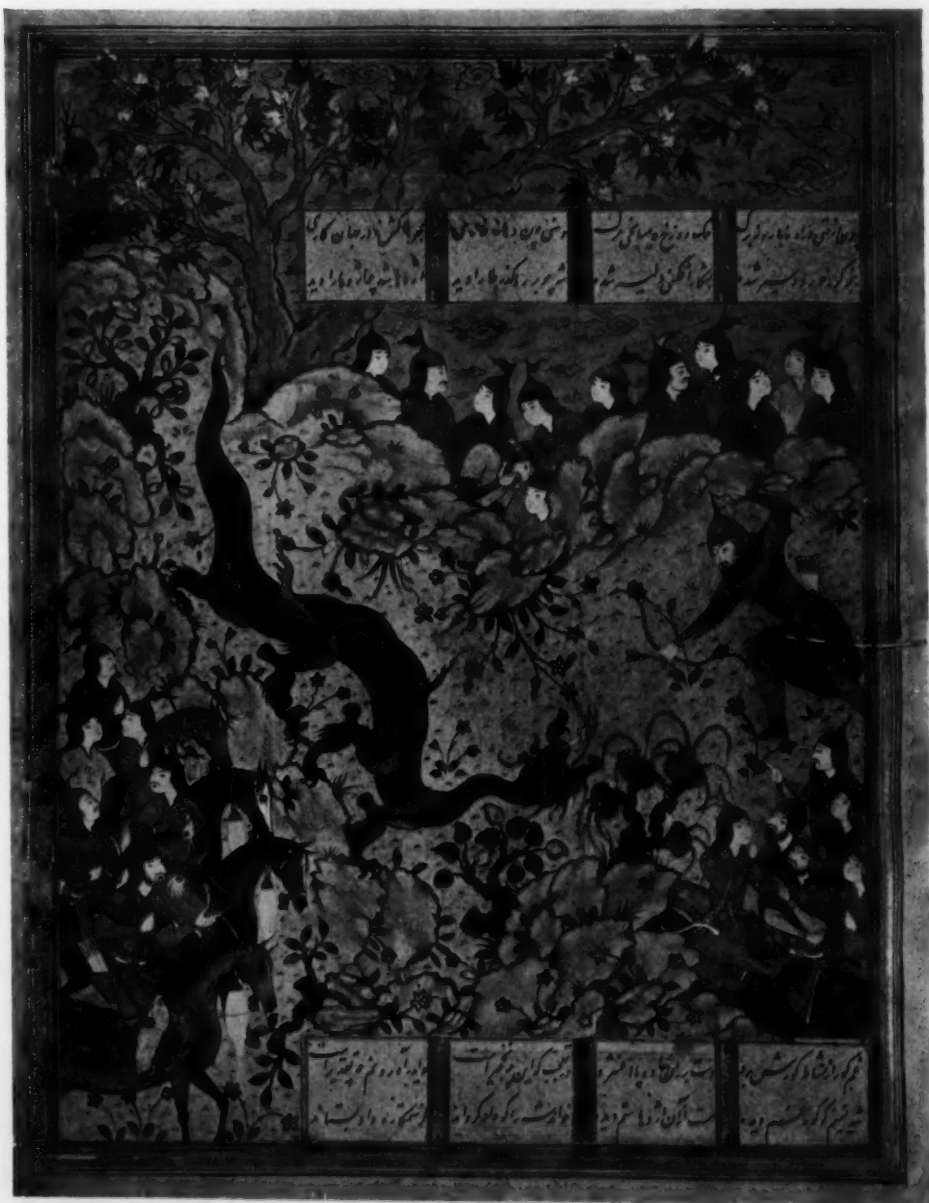
Among the objects of metalwork inlaid with silver is the important bronze canteen of thirteenth century Syrian work. It is in the shape of a pilgrim bottle and is decorated with figural scenes of Christian origin as well as other subjects, all of which are supplemented with bands of Arabic inscriptions. This canteen is exhibited publicly for the first time and belongs to the world famous Eumorfopoulos collection in London.

The most attractive section of the exhibition is that of rugs and tapestries comprising more than fifty examples, only forty of which could be included in the descriptive part of the catalogue. Many types of Near Eastern rugs of high artistic quality are in the show as, for example, the well-known but seldom seen medallion rug with animal decoration, made during the early sixteenth century in Persia and belonging to Mr. C. H. Mackay of New York. It was shown to the public for the first time in the exhibition at the Metropolitan Museum organized by Dr. M. S. Dimand in 1935 and now makes its second appearance in San Francisco. Of superb technical quality the rug has a white inner field, occupied by a red medallion and framed by a blue border. The decoration consists of a landscape in-

(Continued on page 21)



LENT BY MR. CLARENCE H. MACKAY, NEW YORK  
MEDALLION RUG WITH ANIMAL DECORATION, PERSIAN, XVI CENTURY



LENT BY THE PENNSYLVANIA UNIVERSITY MUSEUM  
PERSIAN MANUSCRIPT OF THE KHAMSA BY NIZAMI, SHIRAZ, 1584 A.D.

DOROTHY  
EISNER:



"GUITAR  
PICKERS"

EXHIBITED AT THE TWENTY-FIRST ANNUAL INDEPENDENTS' SHOW

## Independents' Day at the Palace

By Jeannette Lowe

THE open shop in art inaugurated by the best minds of its day twenty-one years ago has emerged for its annual demonstration at the Grand Central Palace in the exhibition of the Society of Independent Artists. Founded upon the admirable principle of offering an opportunity for freedom and experiment unshackled by juries and prizes it spurned the collective action of such limiting forces of evil. The moderate sum of \$5 entitled a painter—and still does—to show a specific number of square feet of canvas; the deluge of paintings which poured in from all parts of the country let off untold artistic steam, beside filling a real need. As a gesture of defiance at the businesslike methods of production and selection employed by the Academy it was timely and effective. Today, with the Academy resuscitating its gasping membership by summoning certain of the very painters who exhibited with the Independents in its early days, the situation is more than a little awry.

Now the talented unknown artist and sincere student from Sauk Center has the Federal Art Project as guide, philosopher and much more powerful friend. The established artist never did need the Independents' exhibitions and could obtain a better showing under less hodge-podge circumstances. And we the people, interested in new trends in American art, new painters and sculptors of unrecognized ability, can take the weight off our feet and join a sit-down strike outside the Grand Central Palace, against the work, mostly of amateurs, imitators and eccentrics now on exhibition at these galleries.

In this huge haystack there are, as a matter of fact, a few needles, and they may be best used as hypodermics against the inevitable boredom of looking at the thousand and forty-five items exhibited. John Sloan, John Taylor Arms, Walter Pach, A. S. Baylinson, Bertram Hartman, William Meyrowitz, Morris Kantor, José de Creeft and Richard Davis are established artists whose works here seem like good deeds in a naughty world. Ordinarily one does not need to undergo the intolerable hardships of the Grand Central Palace to look at their paintings and sculpture.

Cecil Bell, Theresa Bernstein, Sterling Blazy, Minna Citron, Margaret Huntington, Earl Kerkam, Erika Lohmann, Paul Meltzner, Ary Stillman, Herbert Tschudy, Don Freeman, most of whom are artists who have been shown in New York this winter can be winnowed out of the present show and their work enjoyed. These and a few others constitute a group of sincere and capable artists.

Besides these there is a small number of painters who approach their subjects in a manner recalling the style of Currier & Ives. Using a meticulous technique and working in a somewhat naïve, wholly unpretentious spirit, Werner Koepf's *The Green* has an atmospheric quality in its monotone of blue-green which sets it apart from the work of the other K's. Christie Hotson has infused her painting of a hayrick, *The Last Load*, drawn by galloping horses to escape a rainstorm, with the gaiety and simplicity of folk art. Milo Kincner, in an unnamed painting of a country crossroads, has painted a scene that is America and nowhere else. With an eye for



EXHIBITED AT THE TWENTY-FIRST ANNUAL INDEPENDENTS' SHOW  
RICHARD DAVIS' WINSOME "LOLLY POP BOY"



"MEXICAN WOMEN"  
WATERCOLOR



PAINTED BY  
LEO POLITI

EXHIBITED AT THE TWENTY-FIRST ANNUAL INDEPENDENTS' SHOW

spatial harmony it is an appealing and convincing example of realistic work.

Olav Nilsen's *Coming Ashore* has the charm of an honest primitive American painting. Two examples by Paul Meltsner in a mural style of presentation have life and harmonious color. Karsten Stapelfeldt shows two watercolors of the Housatonic River with decided individual quality and Charles Cagle's *Landscape* is vigorously painted and achieves architectonic solidity. Lucille Corcos in *My Fire Picture* has conceived the human form in the shape of a sausage and has executed a painting with authentic humor. Two paintings by Joseph Lomoff exhibit an appealing simplicity of color, again evoking the feeling of folk art. Dorothy Eisner infuses her three examples with life and atmospheric quality. Hattie Grossman, aged twelve, contributes two prints showing a remarkable grasp of the medium. The present struggle in Spain enters the ranks as a point of departure in several paintings, notably *Madrid Cellars* by Edel and in an appalling horror picture by Julio Tomas Martinez called *Behold, We All Set Our Hand on Her*.

Always interesting as reflection of a changing world is the evidence of entirely new material as subject matter. A tourist camp called *End of Day* by Fred Gardner is fresh in its conception. *Express Highway* is the title of two well painted watercolors by Marguerite Ohman. And though a mental picture of the canvas entitled *American Guts* by Pietro Lazzari escapes the mind momentarily, no one would deny that as a title it possesses novelty. An innovation in titles is also the incontrovertible gift of Ismael Smith who contributes *Right Duties as a Communist Bull*, \$25, and *Heroic Tragedy or a Horse Struggle* at the same price. Igor Steinvaloff's *Paete Non Dolet*

is a not unusual painting indicating time spent among the masters of Italian art. Quite simply he presents it with an accompanying business card stating "Not a Copy."

If you have missed Van Gogh, Gauguin, Renoir, Picasso, Matisse or the Surrealists and you wish to see their devoted slaves, go right to the Independents' show—they are all there. But unfortunately the items which will make this show memorable fall into the category of incunabula. Three ghouls burying a fourth is labeled *Man's Procrastinating Pleasure* and P. J. Sullivan is responsible for it. *Cupid Tormented* by Julius Many is Elinor Glyn, plus leopard skin, not brought up to date. Of definitely haunting quality is *Playing Prince* by Violet Schoenberg. *Old Husbands*, a timeless version by Ruggero Angiolini of the "Susanna and the Elders" theme, with a young husband thrown in, shows three nudes; two appear to have removed their swim suits, and have been immortalized by the painter in a moment of indecision. Mrs. Simpson in a painting entitled *Every Inch a Queen* by Horace Pickering leads one to believe that Stanley

Baldwin knew his roast beef as well as his onions.

It is not hard to laugh at the surrealist portrait of Dorothy Parker presented, with apologies, by Esther B. Goetz. It is a *collage* surmounted by a stuffed dove holding in its mouth a bottle of corrosive sublimate or some blue poison. Nor is it an effort to smile wanly at Arthur Weindorf's *First Cocktail*, which cheers and definitely inebriates. In petit-point Lucille Morant has limned F. D. Roosevelt with admirable craftsmanship, and in three-dimensional pigment Hans Weingaertner has painted and modeled *Ye Gods! Him Again*, a portrait the eyes of which literally start out of the canvas to frighten one. Let us stop here. It's flying a dead horse.



EXHIBITED AT THE TWENTY-FIRST ANNUAL INDEPENDENTS' SHOW

"OUTSIDE LOOKING INSIDE OUTSIDE," STERLING BLAZY'S COLORFUL LINE

# New Exhibitions of the Week

## John Hartell: An American Objectivist

AT THE head of this season's series of first one-man shows, that of John A. Hartell at the Kleemann Galleries offers not alone a promising prospect for the artist but a heartening sign for one who had begun to fear that non-objectivity and extra-reality were inevitable and ubiquitous diseases of art in an astigmatic age. Hartell, an architect as well as a painter, sees things as differently as one might expect from a descendant of the Francesco di Giorgio-Michelangelo-Raphael-Schinkel tradition. When architects really paint, they must naturally seek after a union of objectivity with form. It is understandable, therefore, that Henry Kleemann casually associates this new exhibitor of his with the German post-war *Neue Sachlichkeit* or, improperly translated, "New Objectivity" ("New Factuality" would be better), of which the best known representatives were Dix and Schrimpf. This group, influenced by the clear-cut logic of Dessau Bauhaus architecture, sought to express, in Classically pure formal symbols, the essential qualities of movement.

Hartell's connection with this style, however, is one of method and approach more than of result, an inner sympathy with the philosophy rather than an exterior influence of the technique. Where the German factualists display a hard, overly precise line, Hartell succeeds in conveying the illusion of mass by careful painting of the substance, allowing the outline to remain soft and bounded by tonality rather than draught. In the same way his color is related to a more poetic variety of retinal experience than that of the Germans who dwelled excessively on the harsh, mineral-like bases of objective color.

In this sense, Hartell's best work is that dated within the last year, although in even earlier canvases as *The Bookcase* (1933-34) and *The Black Barn* (1935), he found the formula of a clarified, pleasing system of formal and coloristic symbols which he has applied with great pictorial intelligence in such landscapes as *Barns in the Snow*, *Wheatfield at Dusk*, *The Blue House* and *The Gas Station*, the latter, probably his best work, going so far as to suggest an inner dramatic content despite severe economy of form. Of the figure pieces, only the *Portrait of a Child* (illustrated on the cover of this issue) is completely successful, although its attractive use of color values as an interpretative medium points the way for the artist's further treatment of the human figure in its surroundings. It will be deeply interesting and doubtless rewarding to observe this development.

A. M. F.

## Herbert Gurschner, a Distinguished Austrian

THE American première of Herbert Gurschner at the Ferargil Galleries introduces to New York a young Austrian artist already firmly established abroad whose mature talent creates here an arresting show.

Evident preoccupation with composition, though sometimes overdone in portraits whose *staffage* becomes a little self-conscious, does not prejudice the disarming straightforwardness of this artist's work. He is seen at his best in two decorative panels entitled *Morning* and

*Evening* in which the solid, plastic qualities of his painting are well carried out throughout the canvas. In the latter the tired figures of a man and woman resting build up in a magnificent composition of sculptural form which culminates in the almost symbolical figure of the man with the scythe looking in the window. Gurschner's clean and fluent line, his distribution of lights and darks over the canvas, recall Thomas Benton's work, though a more purposeful use of intersecting geometric angles suggests an evolution from cubism. If this is the case this artist is one of the few to have passed through

this purifying movement having drawn from it only its most valuable qualities.

Among the portraits on view, though Gurschner's desire to identify the subject with a world of its own is sometimes carried to extremes, in most of these there is good balance between figure and stage properties. A passionate research into character may be seen in intense and nervous delineation of the hands and deep modeling of the face, in which he tries to force the last secrets of personality. This sometimes results in heads appearing unconnected with body and background with a consequently somewhat eerie effect, though this is not the case in the highly successful *Princess Pilar of Bavaria. Birth of Christ*, gratifyingly, makes no attempt at primitivistic naïveté but relies on the excellence of its composition and the very genuine emotion that inspired it. Smaller oils and temperas, sometimes too realistic, have nevertheless a simple pastoral charm.

R. F.

## The Pinto Brothers

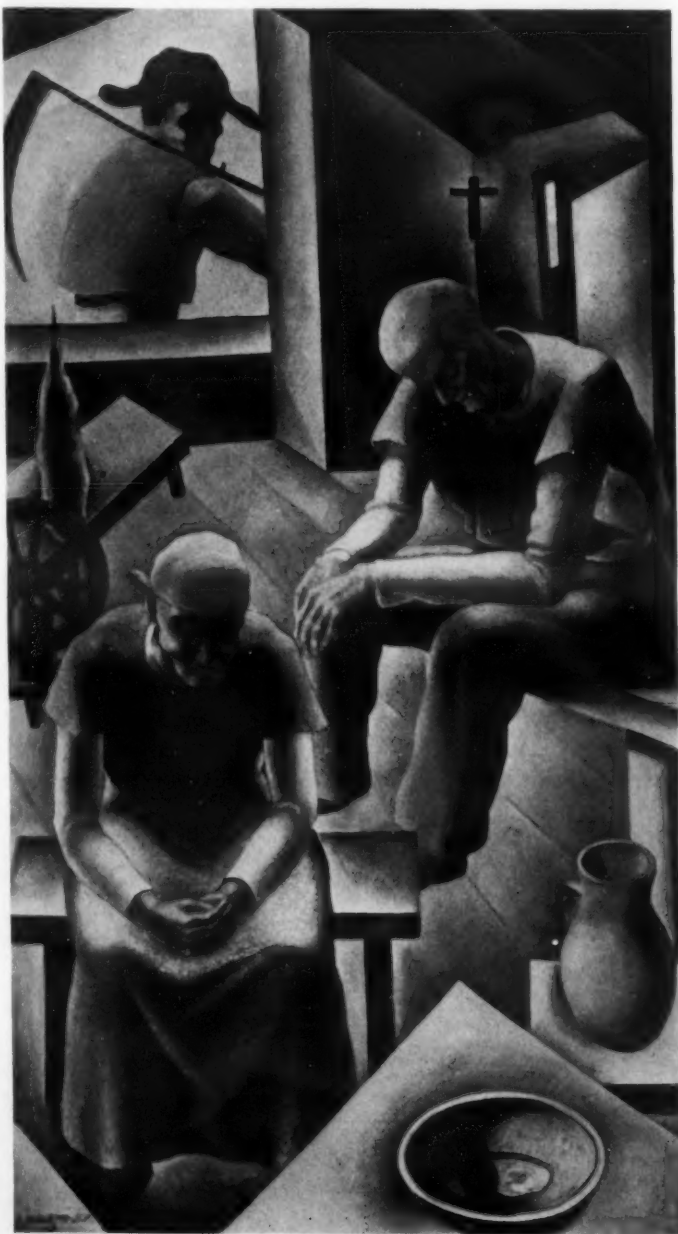
AT THE Valentine Gallery the work of three dynamic brothers offers a colorful and unanimous front to the world. Theirs is an approach which, unhampered by either stereotyped formula or crusading spirit, presents life in lively travesty. It is not surprising that the circus should be their favorite topic and that the telling of these stories is gay, direct and unostentatious. There is little interest in individual character here, a general view of the three rooms giving the impression of able exercises in dynamic color and design.

Slight dissimilarities of style but strengthen the striking resemblance between the work of these painters, though the outstanding personality is perhaps Angelo Pinto whose color sense shows greater refinement and whose mastery of technical devices is patent. In his *Trapeze Performers* the two alert figures are cleverly framed in an irregular pattern of ropes whose straight lines enhance their muscular liveness. A more serious note is sounded in Biagio Pinto's *Figure Composition*, lent by Mr. Edward Dreibelbeis, where tones are, for once subordinated to grave and harmonious spacing. In *Power House* by Salvatore Pinto color and perspective are combined to create a brilliant crescendo leading dramatically to the front of the canvas.

R. F.

## The Growth of Soutine's Magnificent Talent

FIFTEEN paintings by Soutine have been brought to New York by Zborowski, brother of the man who gave assistance at a crucial time to Modigliani's destitute companion in Montparnasse. The paintings hang in the gallery of Mrs. Cornelius J. Sullivan where they present a fair review of the artist's work, 1925 to 1935.



EXHIBITED AT THE FERARGIL GALLERIES  
ABLE CONSTRUCTION IN "EVENING" BY GURSCHNER



With the exception of the sensitive, introspective portrait of a man who clutches his shoulders to his body and clasps his hands tightly on his lap in defense against the external world, the most outstanding paintings in the exhibition are three that were painted in 1935, seven years later. Torturous, tempestuous, sometimes chaotic but always dynamic and intensely interiorized, Soutine's paintings occasionally are relentlessly violent and incoherent in constructive form. But there is eloquent order in his later work. *Un Arbre à Vence* resolves around a tree whose powerful arabesque revives the mystery of the tree of life. A magnificent version of the Cathedral of Chartres has the soaring grandeur, the upward thrust towards a brilliant sky which, while similar to the version by Utrillo, captures the spirit of the Cathedral with greater power and keener perception. In both paintings and in *Nature Morte* of the same year, Soutine's colors have become more luminous, more variegated, and less consistently fiery. It seems as if only a blind man can fail to remark the importance of this artist's work.

M. D.

### Isabel Whitney

THE paintings of Isabel Whitney now on view at the Fifteen Gallery manifest the artist's special interest in the landscape of New England. *Wet Snow* with its pattern of branches silhouetted against the white fields is effectively composed. In *Berkshire Landscape* there is a feeling for space, and the velvety green of lawns. Wherever she handles foliage a sensitiveness to tonal gradations is apparent so that the infinite variation of light and shade of a tree is well suggested. *Bush Barberries* is one of a group of watercolors in which a particular flower is presented as a small portrait, meticulously and tastefully painted.

J. L.

### A Miscellany of French Painters

AN EXHIBITION of French paintings at the Findlay Galleries ranges from Courbet to Soutine. Among a medley of styles including the Impressionism of Monet, the Symbolism of Redon, and the Abstractionism of Braque and Picasso, several canvases are notable more for their associations than for their intrinsic value while others, like the radiant portraits by Renoir of a woman in red and a man with a carnation and a rare still-life by Vlaminck, are characteristic of the artists' mature work.

An early painting by Degas, *Alexandre et Bucéphale*, probably executed about 1860, shows the young artist forging his talent on the traditions of the Classical David and the Romantic Delacroix. Although Degas' draughtsmanship is already apparent as is his predilection for eloquent gestures and carefully organized space, there is little premonition of his future genius. In contrast, a still-life painted by Courbet on his palette while "he was languishing in the famous debtor's prison of St. Lazare" is the work of a man who, just three years before his death, had left a momentous production behind him. One looks with compassion at this small offering which the artist, once the dominant figure in Paris, made "to whomever would pay his debt and thus release him from prison." It was Quincy Adams Shaw who answered his plea and it is from his family that this unique document has been secured.

Especially interesting among the remaining paintings that have not been mentioned are the portraits by Modigliani and Soutine. Placed side by side it becomes evident that Soutine, who was ten years younger than his companion in Montmartre, reinterpreted the conical, elongated, geometric forms which Modigliani borrowed from Negro sculpture and made of the



EXHIBITED AT THE FINDLAY GALLERIES

FLAVOR OF PROVINCIAL FRANCE IN UTRILLO'S "PLACE ST. BARTHELMY A MELUN"

serene immobility of his models a dramatic restlessness expressive of inward turmoil. Noteworthy also are three paintings by Monet, *Madame Camille Monet dans le Jardin* (1875), *Les Meules* (1889), and *Nymphéas* (1908). In these canvases, created almost a decade apart, one can see how the great master of Impressionism infused more and more light in his paintings, raised the key of his colors, and disintegrated his forms so that in the last, a tondo of waterlilies, scarcely any substance remains, only a visual sensation of a fleeting second.

M. D.

### Abstractions of Nature by Arthur G. Dove

TWENTY new paintings in oil-tempera and a larger group of watercolors by Arthur G. Dove are hanging at An American Place. The sunrise, trees, the moon, a water swirl, a wheat field, such



EXHIBITED AT THE FIFTEEN GALLERY

THE GREENS OF NEW ENGLAND IN "BERKSHIRE LANDSCAPE" BY ISABEL WHITNEY

are the subjects from nature which are the inspiration of his painting. Perceived in his own individual manner, he penetrates into the essential thing which these forms mean to him. They emerge in his canvases not so much abstract as an embodiment of all suns, trees and moons. Certainly his sensitive and original color has a quality of the greatest distinction, and the fine, rarefied design of such deeply felt forms as he presents in *Leaning Silo* are a delight to the eye. No factual representation, it still follows one's concept of an ideal group of farm buildings dominated or weighted by the beautiful shape of a silo, the epitome of a cone and cylinder with none of the dry remoteness of a really geometrical composition.

J. L.

### Alberto Gnechi, a Sensitive Draughtsman

THERE is proven technical ability and great finesse in the intensely personal drawings of Alberto Gnechi which are now on view at the Carroll Carstairs Gallery. To his definite mastery of medium and of likeness may be added Gnechi's typically Latin vision which makes these sketches something outside of the ordinary experience among American draughtsmen.

Gnechi's subjects are women and he portrays them in all their disarming femininity—interpreted by him they become the melancholy and enigmatical creatures of d'Annunzio's imaginings. The actress, Marta Abba is thus poetically portrayed by her compatriot, who strives to express in her the remote, Baudelaireque, and slightly bitter quality that she evokes in him.

The artist's range is not limited to beautiful women, however. There are studies of young girls reflecting a shy and secret withdrawal from the external world which he has rendered with great understanding. From a capable handling of the play of lights and shades on his surfaces it may be inferred that, should he turn to painting, Gnechi would prove to be a fine colorist with a natural feeling for the application of pigment.

R. F.

### Charles Rathbone

A MEMORIAL exhibition of paintings by Charles H. Rathbone, Jr., who died a year ago, is being held at the Montross Gallery. The problem of light pouring from the sky so commanded the concentration of the artist that the elements of composition are frequently neglected and the yellow and purple lights become overpowering in effect. For his subject matter the artist went to the coast of Brittany, where he lived for several years, to its coves crowded with sailboats and its shores filled with peasants whose shadows draw out their sketchy forms.

Such canvases as *After the Rain* and *Menemsha Bight*—one of the few paintings of New England—which, though filled with light, conceal its blazing source and more happily integrate the pictorial elements of the scenes. In *South of France* the artist has left the sea to paint, with greater solidity, the red roofed houses that hug the hills of Midi. It is in this landscape, though not a typical example of the artist's work, that Charles H. Rathbone, Jr. reached the height of his young career.

M. D.

### Harriet Lord, Lillian Linding and Rose Kappel

A VARIETY of mediums distinguishes this week's offerings at Argent Galleries. Paintings in oil by Harriet Lord, watercolors by Lillian Linding, pencil drawings by Rose Kappel and a particularly attractive massed arrangement of green plants give the galleries quite a festive air. Harriet Lord's group includes landscapes and portraits, several charming studies of children among the latter. Lillian Linding's paintings consist of flowers and still-life subjects,

and are pervaded by her characteristic electric blue which gives to her work a highly personal feeling, whatever her subject matter. The pencil drawings of Rose Kappel are mostly sketches of boats and life in the water. Quite unpretentious and small in scale they have a precise quality which is very attractive. The ceramics include such diverse objects as a sundial, backgammon table, bowls, jars, lamps and candlesticks in pleasant soft shades and simple in form.

J. L.

### Fashionable Portraits by Kurt Pantz

A DEBONNAIRE Austrian charm in the paintings of Kurt Pantz, at the Paul Reinhardt Galleries, redeems the onus of the fashionable portrait commission. This is best shown in the artist's *Self-Portrait* and in that of *Mrs. J. Philip Benkard*, in Tyrolean hat and provocative pose. As is often the case in painting society models there is occasionally the feeling that the subject could dispense with too little time to give

a sufficiently profound study and that consequently the artist had had to fall back upon certain tricks of gesture and expression to achieve a living and unified whole. However, in dealing with himself, Pantz proves the excellent results of a more protracted analysis. *Portrait of Helen Hayes* shows an imaginative quality combined with better use of color.

In the main room of these galleries a group of four non-objective artists offers relief and distraction by their clean and satisfying paintings and objects. Whether the observer finds in them the keen breath of life or the sterilized atmosphere of the laboratory, these unnamed works cannot be dismissed lightly. Of special note for the more striking content of her works are the collages of Susie Frelinghuysen.

### Seen Here and There

PAINTINGS by Hermine Loughney at the Artists' Gallery in their vivid, strong color give somewhat the impression of mosaics put together by an artist entranced by the world of color. Suddenly into the kaleidoscope

there flashes a concrete form with a definite psychological significance. It is like a message with meaning emanating through unconscious automatic writing from the dark recesses of the mind. Only Mrs. Loughney's mind is anything but dark. It is illuminated by the most glowing color. She paints with great enthusiasm, and, far from receiving messages from the spirit world, she paints directly from a model. *Dorothy*, more representational than most of her work, and in lighter key, is one of the most successful canvases in the exhibition, but there is great vitality in her more characteristic work, and one feels that as her development is possible to trace in the present group it will be interesting to see what direction she will follow. Surely what is here is alive, experimental and highly personal.

J. L.

GEOGRAPHICAL divergencies heighten the varied aspect of the current show at the Studio Guild. From the New England countryside scenes of Eugene Bischoff, whose spirit is epitomized in the *Portrait of Grandma Cole*, we move to Egypt, whose foremost painter's rather startling canvases, to quote the catalogue, "interpret the strength and poetry of Egyptian life." Pneumatic forms and golden bronze flesh tones hold for Mahmoud Said Bey an unflinching allure, the latter sometimes burnished up to the luster of polished brass, giving a dramatically metallic appearance to his voluptuous harem beauties. In *La Femme au boucles d'or* eyes and hair glitter like an Oriental mosaic whose reverberations darken the shadows.

(Continued on page 21)



EXHIBITED AT THE CARROLL CARSTAIRS GALLERIES

"PORTRAIT OF CONTESSA ARCHINTO GROPALLO" BY GNECHI



# ART THROUGHOUT AMERICA

## Boston: Roman Portraits from a Tomb Relief

A RECENT addition to the collection of Roman sculpture at the Boston Museum of Fine Arts is a remarkable tomb relief with three portraits carved on it, said to have been found near Rome. Nearly seven feet long, the relief is impressive not only by its size and good state of preservation, but for the high quality of its portraiture. Though the noses of all three figures are broken, due, no doubt, to the fact that when the tomb collapsed the block fell over on its face, these are the only injuries of any consequence to the figures, and the relief may be classed as one of the finest and earliest examples of its kind.

It is probable that the tomb was erected about the middle of the first century B.C. This date has been come by through the style in which the woman's hair is dressed which, though it may have originated much earlier, was in vogue in the latter half of the first century before Christ. Not only have the portraits a definitely Republican character, but the letter forms of the inscriptions permit of a dating prior to the reign of Augustus. The latter, carefully carved, throw light on the persons represented. The older man in the center is Publius Gessius, son of Publius of the Romilian tribe, who evidently served in the wars of the last century of the Republic, while the two other figures, a matronly woman, Gessius Faustia and the young man, Publius Gessius Primus, freedman of Publius, were his slaves

east, obviously modernistic in feeling and having an unusual color scheme of real beauty. The second award in oil was given to Robert Strong Woodward for his *June Corn*. The third award in oil went to I. Pulis Lathrop for her very decorative still-life *The Persian Cat*. First honorable mention went to James Scott, of Milton, N. Y., for his large canvas *Sword Fishers*.

In the watercolor class the first prize was given to Marion D. Pease for her *Taxco*, a small hillside village in Mexico. The second prize in watercolor was given to Martin Gambee for his *Navajo Grandstand*. First honorable mention was awarded to *At the Cove* by Grace Knox.

## Toledo: A Show of Contemporary Germans

AN EXHIBITION of one hundred and twenty-five watercolors by contemporary German artists opening during April at the Toledo Museum of Art should be of great interest to an American public familiar with its own interpretations.

Brilliant splashes of pure colors, used to impart the underlying pulse of the modern scene, enliven the galleries with that spirited vitality which is the dominating temper of the several groups of German artists represented.

Among the more familiar painters in the show are two who were among the founders of the Dresden Expressionists group in 1905,



RECENTLY ACQUIRED BY THE BOSTON MUSEUM OF FINE ARTS

THREE REALISTIC PORTRAITS IN A ROMAN TOMB RELIEF, ERECTED ABOUT THE MIDDLE OF THE FIRST CENTURY B.C.

whom he had liberated. A family relationship may, however, be readily inferred by the association of the portraits with his and from the fact that middle class Romans often married their freed slaves. Fausta was thus probably the wife, as well as the freedwoman, of the old soldier, and Primus may have been their son born before his mother's servitude had been ended and consequently also a slave. A certain family resemblance is likewise noticeable.

The extraordinary air of reality that the figures possess is customary in Roman funeral portraits whose function was to preserve as nearly as possible the aspect of the deceased. Superficial peculiarities, such as creases and wrinkles in the skin and even a large mole on the left cheek of the woman, are carefully reproduced. Most striking also, is the relationship that the fifteenth century Italian portrait bears to these and similar figures which doubtless served as models and sources of inspiration, both as to execution and arrangement.

## Albany: Exhibition of Work by Local Artists

THE Second Annual Exhibition of Paintings and Sculpture by Artists of the Capital Region, at the Albany Institute of History and Art will be open to the public through April and May. Over three hundred paintings were submitted this year, but only eighty were selected. The Jury, all from New York City, were, C. Hamilton Preston, Director of the New York School of Fine and Applied Art; Ernest Peixotto, Director of Mural Painting, Beaux Arts Institute; and Laura Ferris, Instructor, Art Department of the Washington Irving High School.

The first prize in oils went to Henry Billings for his canvas *North-*

Erich Heckel and Karl Schmidt-Rottluff, both of whom carried their experiments beyond the limitations and superficialities of Impressionism. Also influential in this movement are the works of that veteran painter, Christian Rohlf, like the other Expressionists, a follower of Van Gogh's theories of the symbolic value of colors. The three pieces of Georg Schrimpf are representative of another reactionary group, striving for a "new objectivity."

Included in this selection of thirty-nine artists are: Max Beckmann, I. A. Benkert, Karl Dobel, Lyonel Feininger, Erich Fraas, Xaver Fuhr, Werner Gilles, Emil Van Hauth, Otto Herbig, Karl Hoffer, Max Kaus, Otto Kesting, Kurt Von Keudell, Paul Klee, H. Kuhn, Otto Lange, Franz Lenk, Oskar Mohl, E. W. Nay, Alfred Partikel, N. Pechstein, Wilhelm Philipp, Joseph Piper, Robert Pudlich, Hans Purrmann, Oskar Schlemmer, Jean Paul Schmitz, Werner Scholz, Otto-Andres Schreiber, Will Sohl, Willem Stocke, Hans Weidemann, Adolph Strube, W. Rudolph, and Johannes Beutner.

## Buffalo: Some Artists of Western New York

THE outstanding artistic event for April is the Fourth Annual Exhibition at Buffalo by Artists of Western New York, which is now current at the Albright Art Gallery.

The show consists of some one hundred and ninety-nine works of art, all by local artists. In numbers, oil paintings predominated, but there is no lack of variety, for almost every other medium is represented. There are statues in wood, stone, and metal; watercolors; drawings; pastels; lithographs; etchings and wood cuts—it may be said that the exhibition as a whole can be cited as convincing evi-

dence that there exists in Western New York a vital and productive enthusiasm for art in all its manifestations and forms.

The one hundred and ninety-nine works on exhibition were selected from a total of more than seven hundred items submitted. The conditions of the exhibition required that an artist, in order to be eligible, must be a resident of the city itself, or of one of the surrounding counties. Another rule specified that no single artist might gain acceptance for more than three works in any one medium. In view of these restrictions, the very bulk of the submitted material was surprising.

The actual selection of the works to be shown was entrusted to a jury of three distinguished critics. They were: Henry Lee McFee, the well known painter of New York City; E. P. Richardson, assistant director of the Detroit Institute of Arts; and C. Powell Minnigerode, director of the Corcoran Gallery.

McFee is represented in the permanent collection of the gallery by an early self-portrait, painted some years ago. Richardson is known as one of the soundest of the younger critical writers on art. Minnigerode is the dean of all American museum men. He has been connected with his gallery for no less than forty-five years, and has been its director since 1915.

In addition to selecting the pictures for exhibition, the jury had the further duty of awarding prizes to the ten outstanding works of art submitted.

Several new prizes have been offered for the first time this year and include: a prize of \$50 for the finest drawing, given by Mrs. Edwin J. Weiss in memory of her mother, Elizabeth W. Reeb; a prize of \$25 for the best print, gift of Mrs. Rudolph Flershem; a

prize of \$25 for the best landscape in oil, given by Mary F. Good-year; and a prize of \$25 for the best figure study in oil, gift of Louisa W. Robbins.



RECENTLY EXHIBITED AT THE INSTITUTE OF FINE ARTS, ANN ARBOR  
A BRONZE CEREMONIAL VESSEL OF THE CHOU DYNASTY

### *Ann Arbor: Chinese Art*

UNDER the auspices of the Institute of Fine Arts of the University of Michigan an exhibit of Chinese Art was recently held in the Architectural Building, Ann Arbor.

Emphasis here was on bronzes and pottery of the early periods, though examples of jade, glass and bone of the Han dynasty, Ming peasant paintings of the ten Buddhist Hells and dated K'ang Hsi textiles were included.

The bronze section, chronologically arranged, began with a few vessels and halberd heads of the Shang or Yin period, second millennium B.C., similar relics of Chou, and in late Chou (or Ch'in) style a mirror and a finial and inlaid with

silver and electrum. There followed examples of the undecorated functional shapes of Han, Buddhist figurines and three T'ang vessels.

The pottery section contained about one hundred and fifty pieces ranging from large proto-porcelain jars that are probably pre-Han to toy Tz'u-chou dolls painted in red and green. There were special displays of Han pottery from Sian-fu and T'ang pottery from Loyang, as well as Chien tea bowls, celadons and delicate light blue *ying-ch'ing* all of the Sung period. Of unusual interest were a large five-spouted grave jar of Yüeh ware, three jars of "black Chün" (blue-splashed but probably unrelated to the better known true Chün also represented) and a group of high fired ware from Foo-chow that forms a missing link between the porcelainous ware of Han and T'ang.

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## The Art News of London

A HISTORICALLY important painter who, with his better known contemporary Boudin, formed a link between the Barbizon school and the Impressionists, is Jongkind, whose work, rarely shown in England, is now on view at Messrs. Tooth's. In any comparison with Boudin, Jongkind's nationality is apparent for, though he shares the latter's delicate perception of color, in its robust and forthright statement of fact his approach is nevertheless definitely of the Dutch school. A striking debt to Hobbema is apparent in *Canal d'Ourcq*, while the moonlight scene, *Bords du Lac* stems from the tradition of Ruisdale and Salomon. Two of the finest paintings in the exhibition are *Demolition pour le nouveaux Boulevard de Port-Royal*, dated 1875, and another study of the same subject painted two years later.

THE contemporaneous showings of two English watercolor societies herald the London spring with fresh and colorful works appropriate to the season. The Royal Society, at 5 Pall Mall East, presents nearly two hundred paintings whose general trend is towards a more sentimental representation than is to be found at the Royal Institute. While work of Sir Charles Holmes is greatly missed, there are numerous fine examples to be found here, the show being divided into two general groups: those who, like P. Wilson Steer and Philip Connard, concentrate on diffused atmospheric effects and a minimum of definition, contrasting strongly with others whose vision is more factual and sharply defined. Of the latter works the best are *Chegworth Mill* by S. R. Badmin, *Ferryboat to Bodinnick* by Joseph Southall and *Black Heath Village* by Francis Dodd.

A far more extensive show, the Royal Institute also offers a considerable selection of miniatures. A large canvas of porpoises by Norman Wilkinson, the new president of the Institute, has great freedom and dash, while the broad sketch, *Venice*, in tones of green, gold and pink, by R. G. Eves stands out amid the many works on view.

IN CONNECTION with the valuable work of restoration initiated by the Friends of Cathedrals Society, an historical tomb in Canterbury, recently cleaned, has proved to be of unsuspected interest. The tomb is that of Henry IV and his wife Joan of Navarre and is in purbeck marble with two alabaster recumbent figures lying in state and dressed in coronation robes with crowns on their heads. Until recently it was not suspected that the deposit of centuries which covered them concealed the richest elaboration of polychrome and gilt. This sumptuous decoration was executed in a process frequently used in mediaeval times which consisted in simulating the effect of translucent color by applying pigment over gold leaf and then varnishing, giving a particularly resplendent quality. This discovery is one of the many valuable finds that have been made by the Society.

A SUM far exceeding expectation, which totalled £25,047 was realized at the sale of the first portion of the Aldenham Library which was recently held at Sotheby's. Chief lot of the third day's sale was a superb Limoges enamelled binding, dated 1250, which was purchased by Messrs. Maggs for £4,392. £1,120 was paid by M. Rheime, the Parisian collector, for a fine fifteenth century *Pèlerinage de la Vie Humaine* with ninety-one miniatures in a good state of preservation. Of the two works of Milton acquired by Gabriel Wells, the first, a copy of *Comus*, 1637, was the author's first published work and brought £1,050. Two superb manuscripts were also sold, the Acciaoli Missal, executed for the Certosa of Florence, purchased by M. Baldini for £2,300, and a fourteenth century Missal by Niccola da Bologna, acquired by Quaritch for £2,000.

A SALE of unusual interest may be looked forward to in that of the collection of old masters which is to be held at Christie's on April 16. These are the property of the Hon. John Hare and of Bertram Currie. Many of the Hare paintings were shown at the Art Treasures Exhibition in Manchester in 1875, at which time they formed a part of the collection of Lord Listowel. These include a van Everdingen landscape which Wagen describes as one of his most important and powerful works, a large Murillo, *The Marriage of the Virgin*, and a characteristic naval battle by van der Velde.

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## The Art News of Paris

NEVER before has such an unparalleled view of the art of Catalonia been offered as in the exhibition now current at the Musée du Jeu de Paume. The richness and high quality of these works are a complete revelation to those unfamiliar with this too little known art. From earliest Byzantine origins to the richness of the late Gothic, the show traces the expression of the intensely religious Spanish soul. Due to the country's poverty a desire for pomp and splendör had to be curiously simulated in Romanesque times and thus this painting often has the metallic brilliance of enamel, fine gold inlay being admirably imitated by incision or gilded relief and the inferior quality of the native wood disguised to resemble the lustrous surface of bronze. It was this very lack of natural resources, however, that, in substituting the work of silver-smiths and craftsmen, gave to the painting of Catalonia its original impulse.

The ground floor of the Jeu de Paume has been given over to this period. Here has been reconstructed a frescoed thirteenth chapel from Santa Coloma d'Andorre set off by Romanesque altars with baldaquins, many of which, dating from the tenth and early eleventh centuries, are among the oldest possessions of the Catalan museums. A central panel of Christ in majesty and surrounding New Testament scenes is the usual scheme of these paintings whose colors, not applied for themselves, but to imitate enamel and precious stones, still hold their original brilliance. In another room has been reconstituted the entire apse of the chapel of Sant Miquel de Angulasters. Here are also magnificent frescos of the Annunciation from Sant Pere de Sorpe showing Byzantine influences but nevertheless imbued with that sharp and cruel vitality that is peculiar to Spanish painting.

If during Romanesque times the art of the goldsmith was imitated pictorially, greater wealth in the following centuries brought this art into its own. Altars, retables and baldaquins of *repoussé* silver and enamels from the Cathedral of Gerone sumptuously present scenes from the life of Christ and herald the splendor of the Spanish Baroque. French influences make their first appearance in Spain at the time of the marriage of Juan I with Yoland de Bar while by way of the sea those of Italy also begin to make themselves felt. The Spanish gothic betrays its relation, emphasized by political affiliations, to the Netherlands in the so-called international style, introduced about 1400, as shown by the *Retablo of Sant Salvador de Guardiola*.

The finest period of Catalan art is reserved for the central hall of the museum and shows work of the four great masters of the fifteenth century. The powerful influence of Van Eyck is seen in the *Retablo of the Virgin of the Counsellors*, the only existing work of this artist, while the Master of St. George is represented in six striking panels. From the workshop of Jaume Huguet and Jaume Vergos come a series of highly ornate late fifteenth century retables.

THE first large exhibition of El Greco ever to be held in Paris is an event which will add greatly to the brilliance of the 1937 season. This is to take place in June and will include works contributed by museums and private collectors throughout the world. The display will be greatly enhanced by the fact that for the first time the royal collection of Roumania, which once formed part of the Galerie du Roi Louis-Philippe, will be placed on public view. The nine magnificent El Grecos of this collection were acquired by Charles I, ancestor of the present King Carol, who is generously allowing these works, for the first time in over a hundred years, to return to French soil.

GOUCHES by Jean Launois at the Galerie Druet show this young painter to be a true artist whose supple line reveals his ability as a draughtsman. There is a light and charm in these canvases the most successful of which are those showing the interior of a shop or a bakery where the *genre* subject adapts itself to a fresh and personal treatment.

AT THE Durand-Ruel Galleries a retrospective exhibition of works by Carpeaux shows the diversified talent of this painter-sculptor in whom the cross influences of two arts make themselves felt. Italian studies and Roman landscapes are grouped around the large *grisaille* panel, *La Confidence* and the pictorially interesting sculpture group, *Daphnis and Chloë*.





EXHIBITED AT THE SYMONS GALLERIES

FLEMISH PAINTINGS IN A JACOBAN OAK-PANELLED ROOM

### New Exhibitions of the Week

(Continued from page 16)

There is charm in the watercolors of Louis J. Urich, though for a former sculptor his interest in form and composition is limited. Hot dog-stands and Long Island rural scenes are offered in the pleasing colors of an ideal world. Edouard Rigele is most successful in his flower pieces which, as *Blossom Time*, have occasionally the naïve charm of an American primitive. Best in this group of five are the works of Glenn Means whose *Still-Life with Glass Bowl*, agreeably painted, shows a fine color sense in its tones of grey. Able handling of pigment may also be seen in *Still-Life with Red Candle*, though the picture loses by a too painstaking centring of the subject on the canvas.

R. F.

THE installation of a Jacobean oak-panelled room at the Symons Galleries has been the occasion for setting up an interior with unusual attention to detail. Built into the room are four seventeenth century Flemish panels representing *The Elements*, but sufficiently *genre* in character to make them more human than elemental to live with. The ornamental objects in the room follow in shape and style those represented in the painting. Embossed silver platters, pineapple cups and occasional pieces of porcelain echo the shapes and types represented on the walls, giving a feeling of coherence and an interest to the room quite out of the ordinary.

J. L.

### The Art of Islam in California

(Continued from page 11)

habited by various animals. The rug is known under the name *Coronation Carpet* because it was loaned by a former owner in 1901 for the coronation of Edward VII in Westminster Abbey. Another magnificent example with medallion design but with floral instead of animal motifs is loaned by Mr. M. C. Taylor of New York. Of the several so-called Polonaise rugs included in the exhibition mention must be made of a very rare and unknown example from the collection of Mr. and Mrs. Edsel B. Ford. This rug is almost square in shape and the decoration consists of an arabesque motif on a soft green design. The Persian tapestries of exquisite quality are loaned by the Louvre, the Textile Museum of the District of Columbia, the William Rockhill Nelson Gallery, and French and Company. Finally, an unknown Sumak rug from the Bachstitz Gallery in The Hague is among the characteristic specimens of Turkish rugs. It is of the so-called Holbein type and belongs very probably to the sixteenth and not the seventeenth century as was stated in the catalogue.

Well-known techniques and types of textiles of Egypto-Arabic, Hispano-Moresque, Sicilian, Persian, Turkish and Indian origin are also presented in the exhibition. One of them, however, deserves special consideration. It is a fragment of a twelfth century Persian silk fabric decorated with crowned sphinxes and arabesques in gold on a green background on loan from the Textile Museum of the District of Columbia.

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## COMING AUCTIONS

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ENGLISH eighteenth century furniture, also French and American pieces, tapestries, arms and armor, Oriental rugs, and other appointments for interiors comprising property of Mrs. Leo F. Wormser, Chicago, and of the late A. Mitchell Palmer and of Mrs. A. Mitchell Palmer, and of other owners will be dispersed at public sale at the American Art Association-Anderson Galleries on the afternoons of April 16 and 17, following exhibition from April 10.

Outstanding pieces in the group of English mahogany furniture include a set of eight finely carved Heppelwhite dining chairs which were at one time in Woburn House, Buckinghamshire, England, and a Sheraton four-pedestal dining table extensible with loose leaves to a length of nearly seventeen feet. Two armorial examples are of note among the fine tapestries, one of Florentine origin about 1610 and woven with the Medici arms, the other from Ferrara.

Silver, including choice Georgian and early American examples; a silver-mounted poacher's flintlock gun of English make, disguisable as a cane; a scale model, fully rigged, of Hudson's ship, the *Half Moon*; an example in carved lindenwood of the English royal arms of the time of William III or Queen Anne; Napoleonic military buttons, medallions portraying Benjamin Franklin; drawings, American landscape paintings, naval aquatints, and colored costume plates lend further interest to the sale.

A George III mahogany slant-top desk shows the maker's label



PALMER SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES  
XVIII CENTURY LOUIS XV AUBUSSON VERDURE TAPESTRY

inside the top drawer, the design of a handsome Chippendale chair exhibits French influence, and a charming small table in inlaid sycamore contains a draw-out gaming board for backgammon and chess. Virginia walnut tavern tables, Louis Philippe pieces of furniture, a pair of Sheraton bookcases in satinwood and light birch of golden honey color, a pair of Georgian convex mirrors with carved dolphins and bullrushes in the cresting, and a well-proportioned Heppelwhite writing table with green leather top are also of note. Aubusson, Oudenaarde, and Felletton tapestries are included, also two Brussels sixteenth century examples from a set of Diana the Huntress.

### *Eggleston-Saunders Painting Collections*

A SELECTION of oil paintings from the estate of Benjamin Eggleston, E. L. Saunders of St. Albans, England, and other owners will be dispersed at public auction at the Plaza Art Galleries on April 15, following exhibition from April 11.

Of note in the exhibition are such canvases as *Portrait of a Gentleman* by Francis Lemuel Abbott, *Landscape* by a Flemish eighteenth century school artist, *Landscape with Figures in the Foreground* by John Kirby, *Portrait of William Alwyn, Esq.*, by Richard Westall, R.A., *Landscape with Young Folk Fishing* by Richard Wilson, R.A., *Portrait of John Flaxman, R.A.*, *Modeling the Bust of William Hayley*, by George Romney, *Portrait of a Lady* by D. Heins, *Portrait of Thomas King, Esq.*, by Francis Cotes, R.A., *Still-Life, Flowers, with Medallion Center* by Gaspar Pieter Verbruggen,

## SPECIAL NUMBERS

OF THE

## BURLINGTON MAGAZINE

December 1931 and January 1932

### FRENCH PAINTING

BY PAUL JAMOT

(Assistant Keeper of Paintings at  
the Louvre, Paris)

The most distinguished of all French Art Historians, Monsieur Paul Jamot, sums up, at once simply, concisely and comprehensively, the entire history of French painting from the period of the Primitives up to the year 1900 (living artists only being excluded). Illustrated in Colour and Monotone. Price for the two numbers \$2.00.

December 1933

### ENGLISH ART

BY HERBERT READ

The author has attempted in this survey to give a complete bird's-eye view of the development of English art. It is not a summary of names and dates, but an investigation of the essential nature of English Art, from its beginning in the Anglo-Saxon period to the middle of the nineteenth century. Illustrated in Colour and Monotone. Price \$1.00.

May 1935

### ART TREASURES IN THE BRITISH ROYAL PALACES

A survey of the Royal Collections at Buckingham Palace, Windsor Castle, Hampton Court and Holyrood House, written from the scholarly point of view, by five writers of the highest standing. Illustrated in Colour and Monotone. Price \$1.00.

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Portrait of John Fawcett by Sir Martin Archer Shee, P.R.A. and Terriers by Maud Earl, which provide an interesting variety.

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"PORTRAIT OF A MAN" BY A FRENCH MASTER, ABOUT 1530

will be sold at public auction at Rains Galleries on April 15 and 16, following exhibition from April 11.

The furniture includes both period and reproductions of Queen Anne, Chippendale and Sheraton in the English group and early seventeenth and eighteenth century pieces in the Italian group.

### *Hauth Collection; Old Masters & Sculpture*

AN INTERNATIONALLY known collection of old masters and sculpture, property of Arthur Hauth of Düsseldorf will be sold at the auction house of Math. Lempertz in Cologne on April 29, 1937. The fully illustrated catalogue will appear early in April.

Among the paintings are to be found a large panel depicting the Crucifixion by Bruyn the Elder, a man's portrait by Johan Stephan von Calcar, a *Portrait of Lady Warwick* by Janssens van Ceulen and two landscapes by Keirincx. Of particular importance is a *St. Francis* by El Greco and a *Holy Family* by Tintoretto.

Sculpture is dominated by a Michael Pacher figure of a knight in the armor of the Emperor Maximilian, dated 1492. Further of interest are a 1480 *St. Bartholemew* and two fine figures dated 1460 by an unknown Ghent master. From the workshop of Riemenschneider comes a statue of St. Margaret. Furniture ranging in date from Gothic to Baroque times completes the collection.

### *Rothschild Paintings, Furniture & Silver*

THE magnificent collection of Dutch and Flemish cabinet paintings, valuable French eighteenth century furniture, tapestries, silver and furnishings from the house of Baron Nathan Lionel de Rothschild at 148 Picadilly, London, will be dispersed at public auction on the premises by Messrs. Sotheby & Company on April 19, 20, 21 and 22, following exhibition from April 14 to 17.

Outstanding paintings here are by such masters as Gabriel Metsu, de Hoogh, Nicholas Maes, van der Heyden and van der Velde the Younger, and are of a quality seldom met with in the auction room. A superb set of Gobelin tapestries woven with scenes of the *Metamorphosis of Ovid*, French furniture by famous makers and over twenty thousand ounces of English silver as well as famous continental pieces of the late eighteenth century will likewise be sold.

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## EXHIBITIONS IN NEW YORK

(Continued from page 4)

Associated American Artists, 420 Madison Ave. Prints by Irwin Hoffman, Lithographs by Thomas Benton, to April 20.  
Babcock Gallery, 38 E. 57th St. Paintings by Macsoud, April 17.  
Bachstitz Gallery, The Savoy-Plaza. Old Masters, to May 1.  
Boyer Galleries, 69 E. 57th St. Paintings by Eilsheimius, April 12-30.  
Buchholz Gallery, 3 W. 46th St. Sculpture by Barlach, Kolbe, Lehmbruck, Marcks and Sintenis, to April 17.  
Carroll Carstairs, 11 E. 57th St. Drawings by Alberto Gnechi, to April 17.  
Collectors' Haven, 907 Third Ave. Etchings by Rembrandt, to April 17.  
Contemporary Arts, 41 W. 54th St. Paintings by Max Schnitzler, April 12-May 1.  
Decorators Picture Gallery, 554 Madison Ave. Four Rooms Designed for Paintings, April 14-May 22.  
Downtown Gallery, 113 W. 13th St. Children in American Folk Art, 1725-1855, April 13-May 4.  
Durand-Ruel, 12 E. 57th St. Paintings by Degas, to April 17.  
East River Gallery, 358 E. 57th St. Group Show, to April 30.  
Federal Art Project Gallery, 7 E. 38th St. Exhibition of Fine Prints, to April 27.  
Ferargil Galleries, 63 E. 57th St. Paintings by Herbert Gurschner; Watercolors by Tom Craig, to April 17.  
Fifteen Gallery, 37 W. 57th St. Paintings by Isabel Whitney, to April 17.  
Findlay Galleries, 8 E. 57th St. Modern French Paintings, to April 17.  
French Art Galleries, 51 E. 57th St. Modern French Paintings, to April 30.  
Grand Central Art Galleries, 15 Vanderbilt Ave. Paintings by Henry Hensche; Paintings by Gustave Cimiotti, to April 15; Woodblocks by Glenn and Treva Wheete, April 13-30; Drawings by William Van Dresser, to April 17.  
Grand Central Art Galleries, Fifth Avenue Galleries, Fifth Ave. at 51st St. Paintings by Eulabee Dix, to April 13; Paintings by Frederick Waugh, to April 15.  
Guild Art Gallery, 37 W. 57th St. Gouaches by Paul Feeley, to April 24; Watercolors by Nathaniel Dirk, to April 17.  
Marie Harriman Gallery, 61 E. 57th St. Paintings by Henry Botkin, to April 26.  
Arthur H. Harlow & Co., 620 Fifth Ave. Etchings by Rungius, to April 30.  
Frederick Keppel & Co., 71 E. 57th St. Etchings by Pennell, to April 17.  
Kleemann Galleries, 38 E. 57th St. Paintings by John A. Hartell, to April 17.  
M. Knoedler & Co., 14 E. 57th St. French Figure Pieces of the 19th Century, to April 17.  
C. W. Kraushaar Art Galleries, 730 Fifth Ave. French Paintings, to April 14.  
John Levy Galleries, 1 E. 57th St. Paintings by Rafael S. Yago, April 14-May 8.  
Julien Levy Gallery, 602 Madison Ave. Paintings by Paul Strecker, April 13-May 4.  
Lilienfeld Galleries, 21 E. 57th St. Modern French Masters, to April 29.  
Macbeth Gallery, 11 E. 57th St. Memorial Exhibition: Alexander Shilling, April 13-26.  
Maddowell Club, 166 E. 73rd St. Paintings by I. J. Belmont, to April 24.  
Pierre Matisse Gallery, 51 E. 57th St. Pastel and Drawings from Van Gogh to Miro, April 12-May 1.  
Guy Mayer Gallery, 41 E. 57th St. Prints by Edmund Blampied, April 13-30.  
Metropolitan Galleries, 730 Fifth Ave. Paintings by Westchiloff, to May 1.  
Midtown Galleries, 605 Madison Ave. Anniversary Group Exhibition, to April 26.  
Milch Galleries, 108 W. 57th St. Paintings by John Whorf, April 12-30.  
Montross Gallery, 785 Fifth Ave. Memorial Exhibition: Charles Rathbone, to April 17.  
Morton Galleries, 130 W. 57th St. Watercolors by J. D. Whiting; Paintings by Rebecca Labler, April 12-24.  
J. B. Neumann's New Art Circle, 509 Madison Ave. Paintings by Lee Gatch, to April 24.  
Newhouse Galleries, 5 E. 57th St. Paintings by John Ferneley, to April 17.  
Nierendorf Gallery, 20 W. 53rd St. Photographs by Weston, to April 21.  
Arthur U. Newton Galleries, 11 E. 57th St. Paintings by Canedo, to April 17.  
Georgette Passedoit Gallery, 22 E. 60th St. Modern Art, Old and New, to April 24.  
Frank M. Rehn Galleries, 683 Fifth Ave. Paintings by Elizabeth Sparhawk-Jones, to April 24.  
Paul Reinhardt Galleries, 730 Fifth Ave. Painting by Kurt Pantz, to April 19; Group Show, to April 17.  
Schaeffer Galleries, 61 E. 57th St. Four Paintings by Rembrandt, to April 15.  
Schwartz Galleries, 507 Madison Ave. American Paintings, to April 30.  
Jacques Seligmann & Co., 3 E. 51st St. Courbet to Seurat, to April 17.  
Sporting Gallery and Bookshop, 38 E. 52nd St. Watercolors by Ogden Pleissner, to April 24.  
Squibb Galleries, 745 Fifth Ave. Paintings and Sculpture, by American Abstract Painters, to April 17.  
Marie Sterner Galleries, 9 E. 57th St. 19th Century American and French Paintings, to April 17.  
Studio Guild, 730 Fifth Ave. Paintings by Adele Watson and Rose Churchill, April 12-24; Paintings by Mahmoud Said Bey, to April 17.  
Mrs. Cornelius Sullivan Gallery, 57 E. 56th St. Paintings by Soutine, to April 17.  
Uptown Gallery, 249 West End Ave. Group Show by Members, to May 7.  
Valentine Gallery, 16 E. 57th St. Picasso Drawings, April 12-May 1.  
Walker Galleries, 108 E. 57th St. Sculpture by Emily Miles, to April 24.  
Hudson D. Walker, 38 E. 57th St. Prints by Käthe Kollwitz, to May 1.  
Westermann Gallery, 24 W. 48th St. Ancient and Modern Masks, to April 17.  
Weyhe Gallery, 794 Lexington Ave. Sculpture by Anita Weschler, April 12-May 1.  
Wildenstein & Co., 19 E. 64th St. Retrospective Loan Exhibition of Paintings by Edouard Manet, to April 17.  
Yamanaka & Co., 68 Fifth Ave. Chinese Art of the Ch'ing Dynasty, to May 1.  
Howard Young Galleries, 677 Fifth Ave. Sporting Paintings, to April 17.

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English period furniture featuring a Chinese-Chippendale overmantel mirror with pagoda cresting and glass panel painted with a scene in the Taoist Paradise, a Chippendale gallery-top table on tripod support carved with coiled serpents, a pair of Adam satinwood and gilded pier tables, a Sheraton satinwood settee, Chippendale carved and gilded sconce mirrors and wall brackets, a pair of Georgian mahogany wall cabinets, a George I cockfighting chair with shell-carved cabriole front legs, tall-case clocks, and an Elizabethan carved oak small cupboard. Also a number of pieces of American 18th century furniture.

French 18th century furniture including most notably a pair of Louis XVI carved and *laque* armchairs by Adrien-Pierre Dupain and a Louis XV amaranth commode, mounted in *bronze dore*, by Mathieu Criaerd; a pair of Louis XV *bergeres* covered in 17th century Brussels tapestry and a rare pair of Louis XVI *chauffeuses*; a *bois de rose* desk veneered on all surfaces in herringbone effect and a pair of very fine Louis XVI serving tables in two tiers.

A Savonnerie medallion carpet of Empire design and Aubusson rugs. Oriental rugs including antique specimens: a Sarouk lotus rug and Daghestan example with inscription, Kulahs and Fereghan Heratis, and a North Persian carpet of 'Kouba' design; also a rare South Caucasian garden carpet, a Kirman vase carpet of 17th century design, a fine Persian silk prayer rug in replica of a Ghiordes 18th century example, and a rare Shiraz rug of roses.

Georgian period fireplace furnishings, lustre candelabra, and a fine group of Wedgwood jasper ware. Mezzotints and sporting prints, in colors, and etchings; also drawings and paintings. Oriental objects of art and European bibelots including snuff boxes. Silver and silver-plated ware including some choice Georgian pieces and a porringer by Paul Revere, sr. Laces, velvets, *toiles*, hangings, cushions, and tapestries including a pair of Louis XVI Aubusson pastoral panels. Hand-blocked Georgian style wall paper panels and other choice decorations.

*Illustrated Catalogue Fifty Cents*

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